



Albert Séraphin Sculpture Plaster Cast Of The Right Hand, Anatomical Study, Eugène V, 1926

680 EUR

Signature : Albert Séraphin

Period : 20th century

Condition : Bon état

Material : Plaster

Length : 22

Width : 29

Height : 12



Description

Albert Séraphin - The Hand of Eugène V. -
Original 1:1 scale plaster cast - April 1926 -
Artist's sculptureRare plaster sculpture depicting
a life-size male hand, bearing on the reverse the
old inscription "Eugène V.'s Hand / cast by
Séraphin / April 1926." Dimensions: 29 x 22 x 12
cm. This plaster cast is distinguished by the
remarkable quality of its anatomical observation
and the precision of the casting: the transverse
folds of the phalanges, wrinkles at the joints, the
volume of the metacarpals, the individual shapes
of the nails, the tension in the tendons, the natural
irregularities of the skin, and the slight
asymmetry of the fingers are rendered with great
finesse. These details suggest a direct cast from
life rather than a fully modeled hand. The hand
rests on a deliberately irregular plaster base,

Dealer

4LBT

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retaining traces of the workshop process, touch-ups, spatula marks, and variations in the thickness of the material. The reverse side, also left very unrefined, bears an inscription that documents the model's partial identity, the sculptor's name, and the precise date of creation. Albert Camille Séraphin was a French sculptor active in the Parisian art scene of the early 20th century who exhibited in the major Salons. The inscription allows the cast to be directly attributed to Séraphin and dated to April 1926. The identity of "Eugène V." remains to be established. An interesting line of inquiry points to Charles Louis Eugène Virion (1865-1946), a sculptor, medalist, and ceramicist who, like Séraphin, exhibited at the Salon d'Automne; however, this identification remains to be confirmed and is not presented here as certain. The interest of this work lies as much in its documentary nature as in its sculptural presence. The casting of a real hand constitutes a form of bodily portrait: no idealization, but rather a precise rendering of the model's anatomy and physical presence. The very natural position of the fingers--slightly drawn together and resting on the base--gives the piece an almost photographic restraint. The rough treatment of the base contrasts with the extreme precision of the hand and reinforces the work's character as a studio study. Dimensions: 29 x 22 x 12 cm